

Intermezzo
Sinfonico
RUSTICANA
aus
CAVALLERIA
von
Pietro Mascagni

für Harfe
M. 1.50 no.

PIETRO MASCAGNI.


CAVALLERIA RUSTICANA.

(Sizilianische Bauernehre)

Melodram in einem Aufzug. Dem gleichnamigen Volksstück von
G. Verga entnommen von G. Targioni-Tozzetti und G. Menasci.

Intermezzo sinfonico.

	Netto M
Für Klavier	1,50
Für Klavier. Erleichterte Ausgabe (F. Brißler)	1,50
Für Klavier zu vier Händen (F. Brißler)	1,50
Für Gesang und Klavier. (Ave Maria) F-dur, Es-dur, C-dur	1,50
Für Gesang, Klavier, Harmonium, Harfe, Violine und Violoncell ad libitum (F-dur)	3,—
Für Violine und Klavier	1,50
Für Violine und Orgel oder Harmonium (F. H. Schneider)	1,50
Für Violoncell und Klavier	1,50
Für Flöte und Klavier (J. Anderssen)	1,50
Für Kornett und Klavier (F. R. Richter)	1,50
Für Harmonium und Klavier (A. Reinhard)	1,50
Für Violine, Violoncell und Klavier (Jos. Werner)	2,—
Für zwei Violinen und Klavier (Jos. Werner)	2,—
Für Violine oder Violoncell, Harmonium und Klavier (A. Reinhard)	2,—
Für zwei Violinen, Bratsche, Violoncell und Klavier (Jos. Werner)	2,50
Für Pariser Besetzung. Union No. 16	3,—
Für Mandoline (G. Gastoldi)	,80
Für Mandoline	,80
Für Mandoline und Gitarre (O. Schick)	1,—
Für Mandoline und Klavier	1,50
Für zwei Mandolinen, Mandola und Gitarre (O. Schick)	1,50
Für zwei Mandolinen, Mandola und Klavier (O. Schick)	1,50
Für Cymbal (Kun László)	1,50
Für Harmonium (A. Reinhard)	1,20
Für Normal-Harmonium (K. Kämpf)	1,—
Für Harfe (M. Albano)	1,50
Für Violine mit Begleitung einer zweiten Violine ad libitum (J. Weiß)	1,—
Für Zither mit reiner Quintenstimmung (Fr. von Paula Ott, Op. 71)	1,—
Für Zither. Wiener Stimmung (Fr. von Paula Ott, Op. 72)	1,—
Für Zither. Münchener Stimmung (Fr. Gutmann)	1,—
Für Streichquartett (A. Oelschlegel). Stimmen	2,—
Für Orchester. Partitur	1,50
Stimmen	2,50
Jede Streichstimme	,30
Für Infanterie-Musik (O. Brinkmann). Partitur	1,50
Stimmen	2,50
Für Blech-Musik. Partitur	1,50
Stimmen	2,50
Für österreichische Militär-Musik (J. N. Král). Partitur	2,—



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Intermezzo sinfonico aus Cavalleria Rusticana.

Andante sostenuto. (♩ = 54)

P. Mascagni.
Für Harfe übertr. von M. Albani.

Harfe.

The musical score is written for harp and consists of five systems. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Andante sostenuto' with a quarter note equal to 54 beats per minute. The score includes various musical notations such as notes, rests, dynamics (pp, sf, p), and fingerings (1, 2, 3, 4). The first system starts with a treble clef and a key signature of two flats. The second system continues the melody with a treble clef. The third system features a bass clef and a key signature of two flats. The fourth system continues the melody with a treble clef. The fifth system concludes the piece with a treble clef and a key signature of two flats.



First system of musical notation. The treble clef staff begins with a *f* (forte) dynamic marking and the instruction *fraseggiando*. The bass clef staff features a complex, rhythmic accompaniment with many beamed sixteenth notes.



Second system of musical notation. The treble clef staff continues with sustained notes and some phrasing slurs. The bass clef staff maintains the intricate rhythmic pattern.



Third system of musical notation. The treble clef staff shows more complex melodic lines with some slurs. The bass clef staff continues with the rhythmic accompaniment.



Fourth system of musical notation. The treble clef staff features a *cresc.* (crescendo) marking and a *sf* (sforzando) dynamic marking. The bass clef staff continues with the rhythmic accompaniment.



Fifth system of musical notation. The treble clef staff begins with a *con forza* (with force) marking. The bass clef staff continues with the rhythmic accompaniment.

con forza

dim. *sempre* *morendo*

p *pp*

ppp *In tempo.*

f *p* *ppp* *f* *p*

pp

marcato il canto

legato e p

m.d.

m.s.





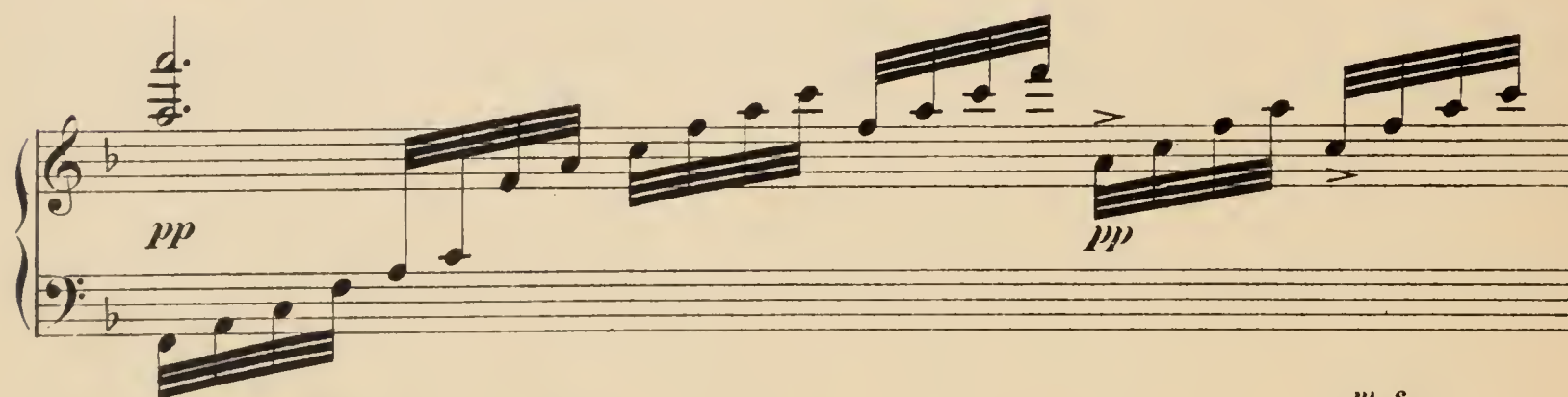
First system of musical notation. Treble and bass staves. Treble staff features a series of ascending sixteenth-note chords. Bass staff features a series of ascending eighth-note chords. The tempo marking *calando* is present in the right-hand staff.



Second system of musical notation. Treble and bass staves. Treble staff features a series of ascending sixteenth-note chords. Bass staff features a series of ascending eighth-note chords. The tempo marking *rall. e dim. sempre* is present in the right-hand staff. The dynamic marking *pp* is present in the left-hand staff.



Third system of musical notation. Treble and bass staves. Treble staff features a series of ascending sixteenth-note chords. Bass staff features a series of ascending eighth-note chords. The dynamic marking *pp* is present in the left-hand staff.



Fourth system of musical notation. Treble and bass staves. Treble staff features a series of ascending sixteenth-note chords. Bass staff features a series of ascending eighth-note chords. The dynamic marking *pp* is present in the left-hand staff.



Fifth system of musical notation. Treble and bass staves. Treble staff features a series of ascending sixteenth-note chords. Bass staff features a series of ascending eighth-note chords. The tempo marking *rall.* is present in the left-hand staff. The dynamic marking *pp* is present in the left-hand staff. The marking *m. s.* is present in the right-hand staff.

PIETRO MASCAGNI.

CAVALLERIA RUSTICANA.

(Sizilianische Bauernehre)

Melodram in einem Aufzug. Dem gleichnamigen Volksstück von
G. Verga entnommen von *G. Targioni-Tozzetti* und *G. Menasci*.

Vollständiger Klavier-Auszug mit deutschem und italienischem Text. 12,—
Vollständiger Auszug für Klavier allein mit beigelegtem deutschen Text. 8,—
Vollständiger Auszug für Klavier zu vier Händen. 12,—
Text der Gesänge —,60

	Netto M
No. 1. Siciliana: O Lola, rosengleich blühen deine Wangen (O Lola bianca come fior di spino). Für Tenor. F-moll	1,50
No. 1bis. — Für tiefere Stimme. D-moll	1,50
No. 2. Alfios Lied: Rossestampfen, Peitschenknall (Sortita di Alfio: Il cavallo scalpita). Für Bariton	1,80
No. 3. Romanze der Santuzza: Als euer Sohn einst lortzog (Romanza di Santuzza: Voi lo sapete, o mamma). Für Sopran. E-moll	1,50
No. 3a. — Orchesterbegleitung. Stimmen	8,—
Jede Streichstimme	1,—
No. 3bis. — Für tiefere Stimme. D-moll	1,50
No. 4. Lolas Lied: O süße Lilie (Stornello di Lola: Fior di giaggiolo). Für Sopran. F-dur	1,50
No. 4bis. — Für tiefere Stimme. D-dur	1,50
No. 5. Duett (Santuzza und Turiddu): Nun! Da siehst du — Nein! nein, Turiddu (Ahl! lo vedi — No, no Turiddu). Für Sopran und Tenor	2,50
No. 5bis. Liebesklage: Nein! Nein! Turiddu, du kannst mich nicht treulos verlassen (Lamento d'amore: No, no, Turiddu, rimani ancora — Love's Complaint: Stay, stay, Turiddu, why art thou so cold and unheeding). Für Sopran	1,50
No. 6. Trinklied: Die Becher füllt mit Wein — Schäumt der süße Wein (Brindisi: Beviamone un bicchiere — Viva il vino). Für Tenor. G-dur	1,50
No. 6a. — Orchesterbegleitung. Stimmen	10,—
Jede Streichstimme	1,—
No. 6bis. — Für tiefere Stimme. E-dur	1,50
No. 7. Osterhymne: Laßt uns preisen den Herrn (Inno di Pasqua: Innegiamo, il Signor — Easter Hymn: O rejoice that the Lord). Für Sopran	1,50
No. 8. Turiddu's Abschied von der Mutter: Schützt die arme Santa (Addio di Turiddu: Voi dovrete fare — Turiddu's Farewell: Guard my poor Santa). Für Tenor	1,50
Ave Maria (Intermezzo sinfonico): Mutter Maria, schaff' mir Rat (Ave Maria, madre Santa). Für Sopran. F-dur	1,50
Für Sopran. F-dur. Mit Begleitung von Klavier, Harmonium, Harfe, Violine und Violoncell ad libitum	3,—
Für Mezzo-Sopran. Es-dur	1,50
Für Alt oder Bariton. C-dur	1,50
Fantasie. Für Violine und Klavier (<i>G. Paepke</i>)	3,—
Fantasie. Für Violoncell und Klavier (<i>Jos. Werner</i>)	2,50
Große Fantasie. Für Klavier	3,—
Für Pariser Besetzung. Union No. 38	6,—
Für Orchester (<i>K. Riegg</i>). Stimmen mit Direktionsstimme	10,—
Jede Streichstimme	8,—
Für Infanterie-Musik (<i>A. Urbach</i>). Stimmen mit Direktionsstimme	10,—
Für Blech-Musik (<i>L. Lehmann</i>). Stimmen mit Direktionsstimme	6,—

	Netto M
Kleine Fantasie. Für Klavier (<i>J. Azzoni</i>)	1,50
Kleine Fantasie. Für Violine und Klavier (<i>Jos. Werner</i>)	1,80
Gebet. Für Normal-Harmonium (<i>K. Kämpf</i>)	1,—
Intermezzo sinfonico. Siehe Spezial-Verzeichnis.	
Lolas Lied. Für Klavier (<i>B. Wolff</i>)	1,—
Für Klavier zu vier Händen (<i>B. Wolff</i>)	1,—
Melodien. Für Harmonium (<i>A. Reinhard</i>)	2,—
Für Mandoline und Klavier (<i>G. P. Rusca</i>)	2,—
Potpourri. Für Klavier (<i>F. Brißler</i>)	3,—
Für Klavier in leichter Spielart (<i>B. Wolff</i>)	2,50
Für Klavier zu vier Händen (<i>F. Brißler</i>)	3,—
Für Klavier zu vier Händen in leichter Spielart (<i>B. Wolff</i>)	3,—
Für Violine und Klavier	3,—
Für Flöte und Klavier	3,—
Für Zither (<i>Ed. Hoenes</i>)	1,50
Für Pariser Besetzung. Union No. 4	3,—
Für Salon-Orchester. Walhalla No. 95	5,—
Romanze der Santuzza. Für Klavier (<i>B. Wolff</i>)	1,—
Siciliana. Für Violoncell und Klavier oder Harfe (<i>K. Hessel</i>)	1,50
Szenen. Für Harmonium und Klavier (<i>A. Reinhard</i>)	3,—
Szene und Gebet. Für zwei Klaviere zu acht Händen	4,—
Szene und Lolas Lied. Für Normal-Harmonium (<i>K. Kämpf</i>)	1,20
Trascrizioni. Per Mandolino solo (<i>G. Gastoldi</i>). 1. Siciliana	—,80
2. Coro d'introduzione	—,80
3. Preghiera	—,80
4. Sortita di Alfio	—,80
5. Romanza di Santuzza	—,80
6. Duetto Santuzza e Turiddu	—,80
7. Duetto Santuzza e Alfio	—,80
8. Intermezzo	—,80
9. Brindisi	—,80
10. Addio di Turiddu	—,80
Trinklied. Für Klavier (<i>B. Wolff</i>)	1,—
Für Klavier zu vier Händen (<i>B. Wolff</i>)	1,—
Vorspiel. Für Normal-Harmonium (<i>K. Kämpf</i>)	1,20
Vorspiel und Siciliana. Für Klavier	2,—
Für Klavier zu vier Händen (<i>F. Brißler</i>)	2,50
Für zwei Klaviere zu vier Händen (<i>E. Kronke</i>). Partitur- Ausgabe	2,50
Für Violine und Klavier (<i>A. Wilhelmy</i>)	2,50
Für Salon-Orchester. Walhalla No. 1	5,—
Für Orchester. Partitur	3,—
Stimmen	6,—
Jede Streichstimme	—,50
Für Infanterie-Musik (<i>O. Brinkmann</i>). Partitur	3,—
Stimmen	6,—
Für Blech-Musik. Partitur	3,—
Stimmen	6,—
Für österreichische Militär-Musik (<i>J. N. Král</i>). Partitur	3,—

Intermezzo sinfonico aus Cavalleria Rusticana.

Andante sostenuto. (♩ = 54.)

P. Mascagni.
Für Harfe übertr. von M. Albano.

Harfe.

The musical score is written for harp in 3/4 time, marked Andante sostenuto with a tempo of 54 quarter notes per minute. The key signature is one flat (B-flat). The score consists of five systems of music. The first system begins with a treble clef and a key signature of one flat. The music features various musical notations including notes, rests, dynamics (pp, sf, p), and fingerings (1, 2, 3). The second system continues the piece with similar notation. The third system includes a section marked ppp. The fourth system features a section marked sf and p. The fifth system concludes the piece with a section marked ppp. The score is transcribed by M. Albano from the original by P. Mascagni.



First system of musical notation. The treble clef staff begins with a *f* (forte) dynamic marking and the instruction *fraseggiando*. The music features a melodic line in the treble and a complex, arpeggiated accompaniment in the bass.



Second system of musical notation. The treble clef staff continues the melodic line with long, flowing notes. The bass clef staff maintains the arpeggiated accompaniment.



Third system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff continues the arpeggiated accompaniment.



Fourth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues the arpeggiated accompaniment. A *cresc.* (crescendo) marking is present in the first measure, and a *sf* (sforzando) marking is present in the second measure.



Fifth system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff continues the arpeggiated accompaniment. A *con forza* (with force) marking is present in the first measure.

con forza

dim. sempre *morendo*

p *pp*

In tempo.

ppp *ppp*

sf *p* *ppp* *sf* *p*

pp

marcato il canto

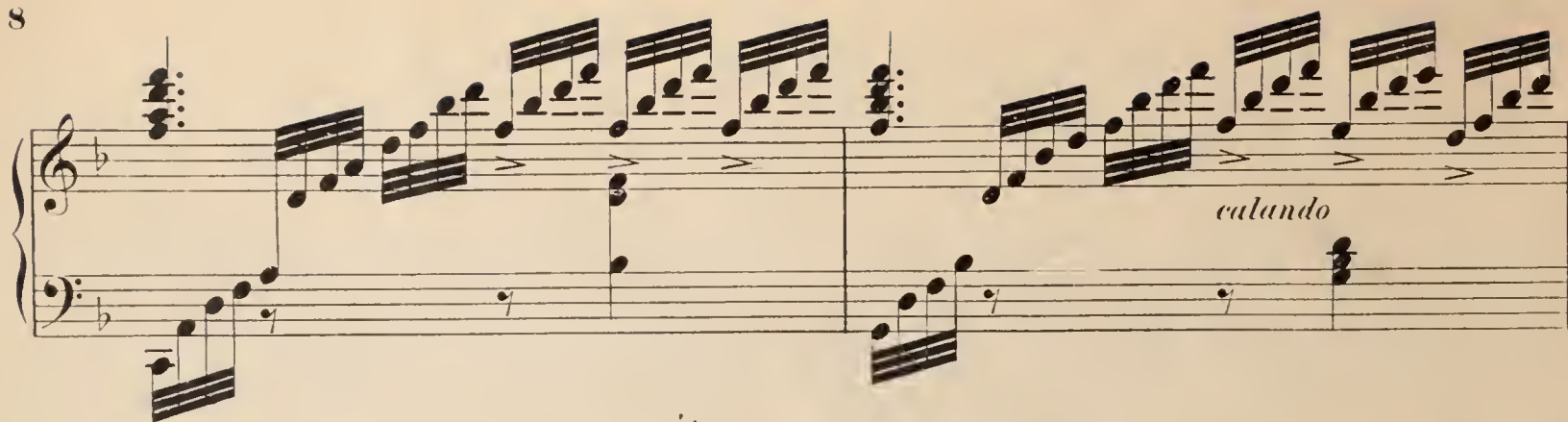
legato ep

m.d.

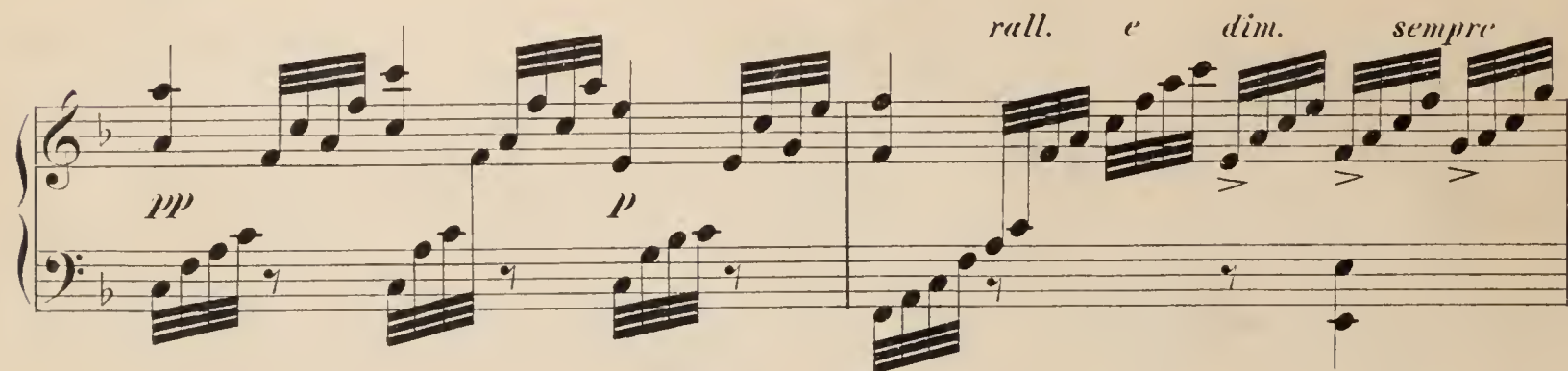
m.s.

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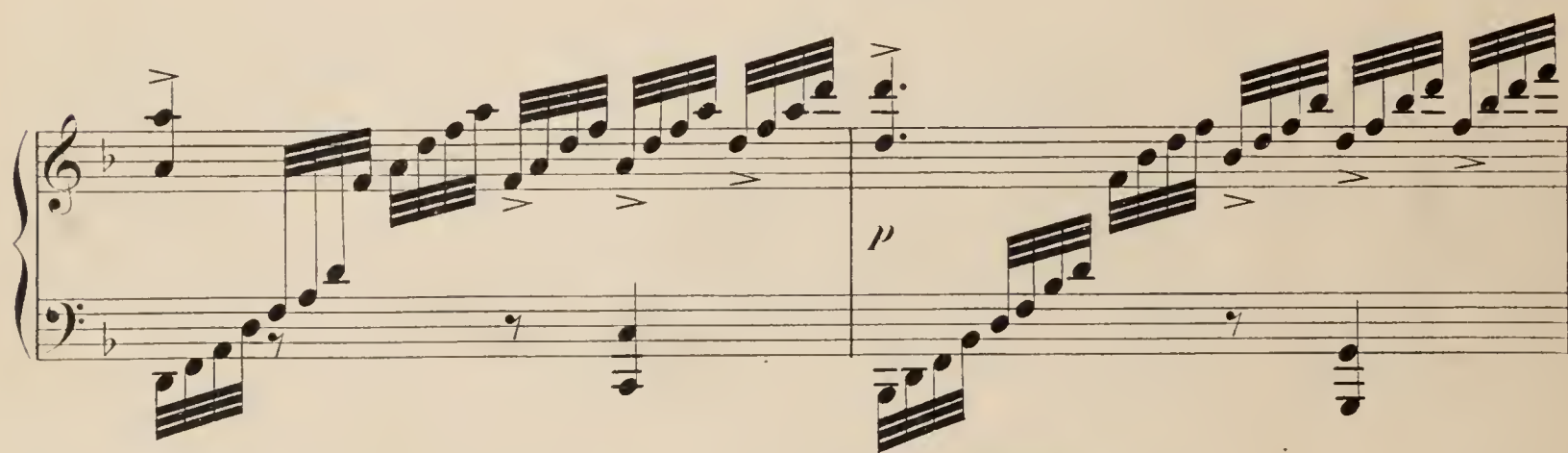




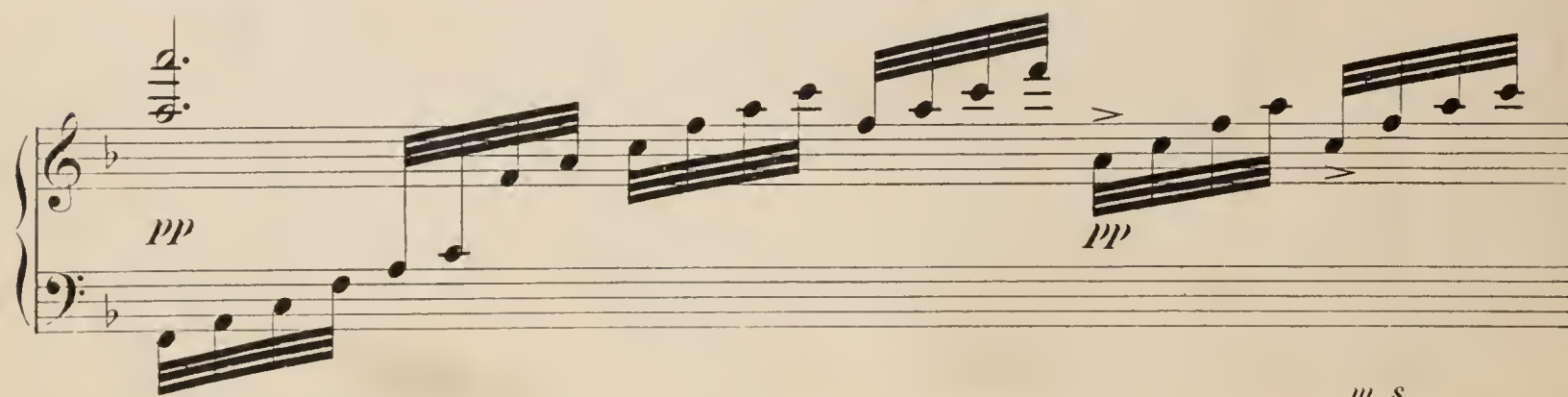
First system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The word *calando* is written above the treble staff.



Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The word *rall. e dim. sempre* is written above the treble staff. The dynamic *pp* is written below the treble staff.



Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The dynamic *p* is written below the treble staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The dynamic *pp* is written below the treble staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music features a series of ascending and descending eighth-note patterns. The dynamic *pp* is written below the treble staff. The word *rall.* is written above the treble staff. The dynamic *pp* is written below the bass staff. The word *tr. s.* is written above the treble staff.